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Alphonse Leduc

QUINTETTE

EN UT MINEUR

pour deux Violons, Alto, Violoncelle et Harpe

par

D. E. Inghelbrecht



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QUINTETTE

en UT MINEUR

A FERNAND LAMY
en souvenir des Nocturnes

D. E. INGHELBRECHT

I^(*)

Deciso $\text{♩} = 92 \text{ à } 100$

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

HARPE

Deciso $\text{♩} = 92 \text{ à } 100$

glissando

UT

The musical score for Quintette I is written for Violin I, Violin II, Alto, Viola, and Harp. The tempo is marked 'Deciso' with a quarter note equal to 92 to 100 beats. The key signature is one flat (B-flat). The score is divided into two main sections. The first section features a 'glissando' for the Harp, indicated by a diagonal line across the strings. The second section, marked 'à grand archet', shows the strings playing a rhythmic pattern. The Harp part includes a 'glissando' section and a 'UT' section. The score ends with a double bar line and a 2/2 time signature.

(*) Indiquer ainsi le détail des mouvements sur les programmes : I. Deciso — II. Andante sostenuto — Tranquillo — Molto più vivo — Andante sostenuto — III. Vivo agitato (Les N^{os} II et III se jouent sans interruption)

Musical score for the first system, featuring five staves. The top four staves are for voices and instruments, with dynamic markings *f* and *ff* and articulation *(b)*. The bottom staff is a grand staff for piano, starting with a forte *f* dynamic. The time signature is 2/2.

Musical score for the second system, featuring five staves. The top four staves include vocal lines with lyrics *ce - ce - le - ran - do* and instrumental lines with dynamics *f* and *ff*. The bottom staff is a grand staff for piano with the instruction *sans accélérer les 2 premiers temps* and *accelerando*. The system concludes with a first ending bracket labeled **1** and the tempo marking *A tempo*.

Musical score for the third system, featuring five staves. The top four staves are vocal lines with lyrics *di - mi - nuen - do* and *di - mi - nuen - do p*. The bottom staff is a grand staff for piano. The system concludes with a first ending bracket labeled **1** and the tempo marking *A tempo*.

First system of the musical score. It consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for piano. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music is marked *détaché sans presser* and *f* (forte). A second ending bracket labeled '2' is shown at the end of the system.

Second system of the musical score. It consists of four staves. The top three staves are for voices and the bottom staff is for piano. The key signature has two flats. The music is marked *sans presser* and *f* (forte). A second ending bracket labeled '2' is shown at the end of the system.

Third system of the musical score. It consists of four staves. The top three staves are for voices and the bottom staff is for piano. The key signature has two flats. The music is marked *sans presser* and *f* (forte). The lyrics are: *eres - cen - do cédez a T^o*. The piano part has a *f* (forte) marking and a *SOL b* marking. A second ending bracket labeled '2' is shown at the end of the system.

A temp.

[illegible]

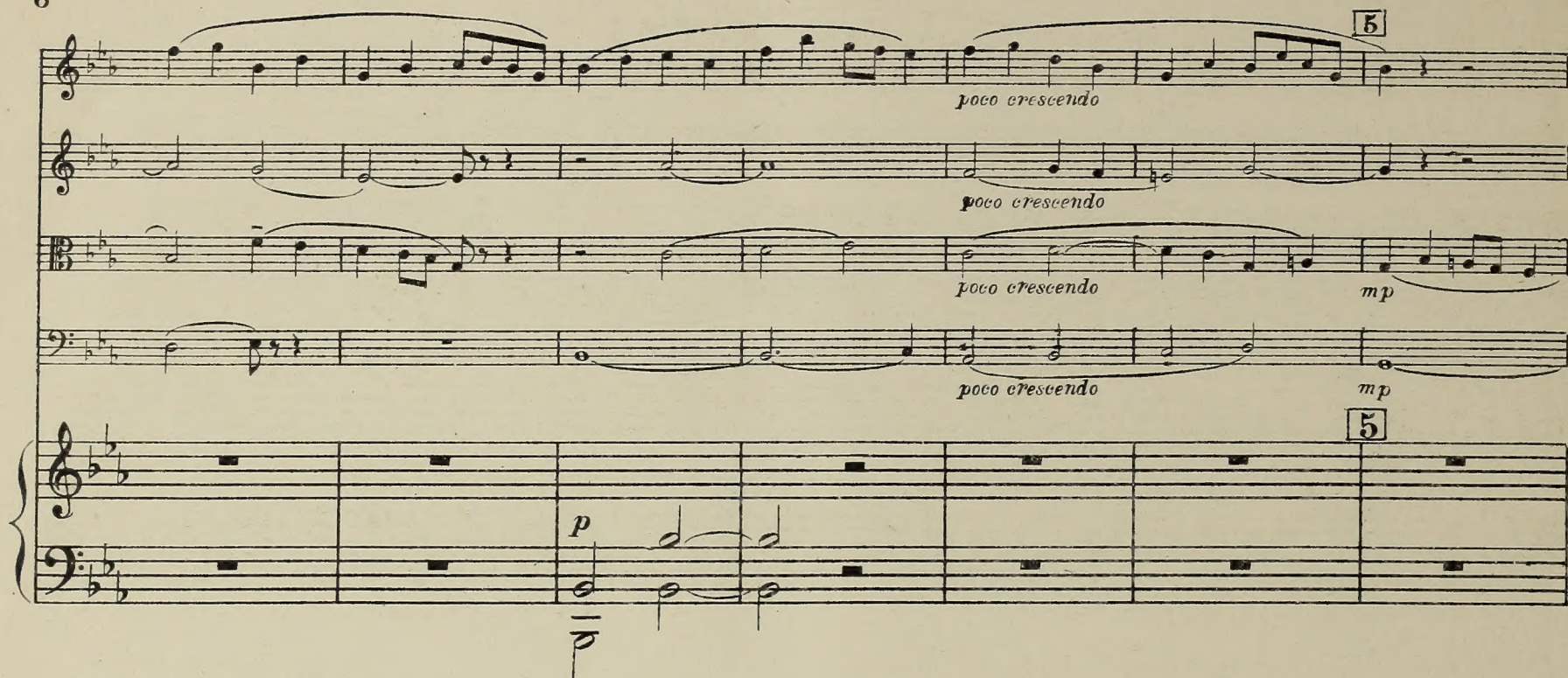
The image displays a musical score for a piece titled "Tranquillo" by Franz Liszt. The score is written for piano and violin. The piano part is in the upper staves, and the violin part is in the lower staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as triplets, pizzicato (Pizz.), and dynamics like *mp*, *pp*, *mf*, and *p molto legato*. The tempo/mood is indicated as "Tranquillo" in a box at the top right. The score is divided into two systems, with the second system starting with a repeat sign. The piano part features a prominent triplet in the right hand and a triplet in the left hand. The violin part features a triplet in the right hand and a triplet in the left hand. The score is written in a clear, legible font, with musical notation and lyrics clearly visible.

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first three staves are for the vocal parts: Soprano (treble clef), Alto (treble clef), and Bass (bass clef). The last two staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts feature long, sustained notes, while the piano accompaniment provides a rhythmic and harmonic foundation with eighth and sixteenth notes.

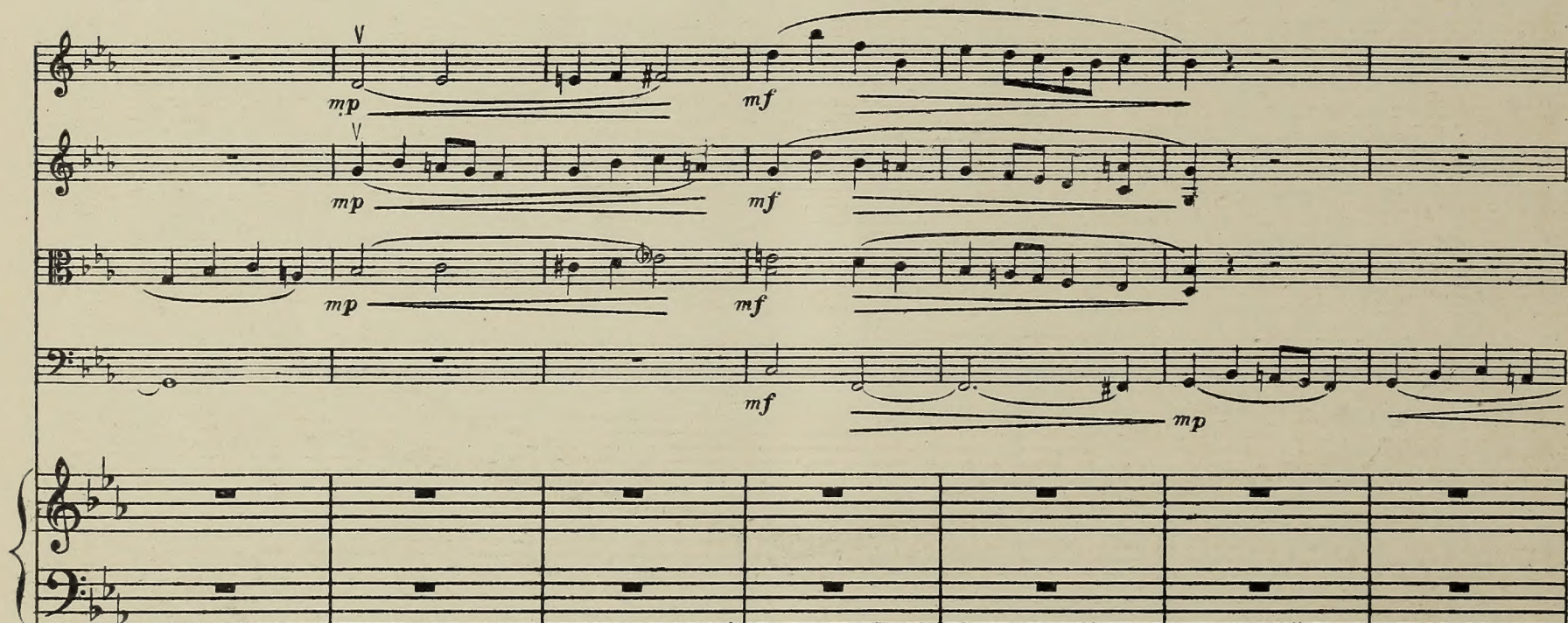
The first system of musical notation consists of four staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff containing a sustained note with a fermata. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation consists of four staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff containing a sustained note with a fermata. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. A box containing the number '4' is placed above the upper vocal staff. The piano part includes a section marked 'pp' (pianissimo) with a 7/8 time signature.

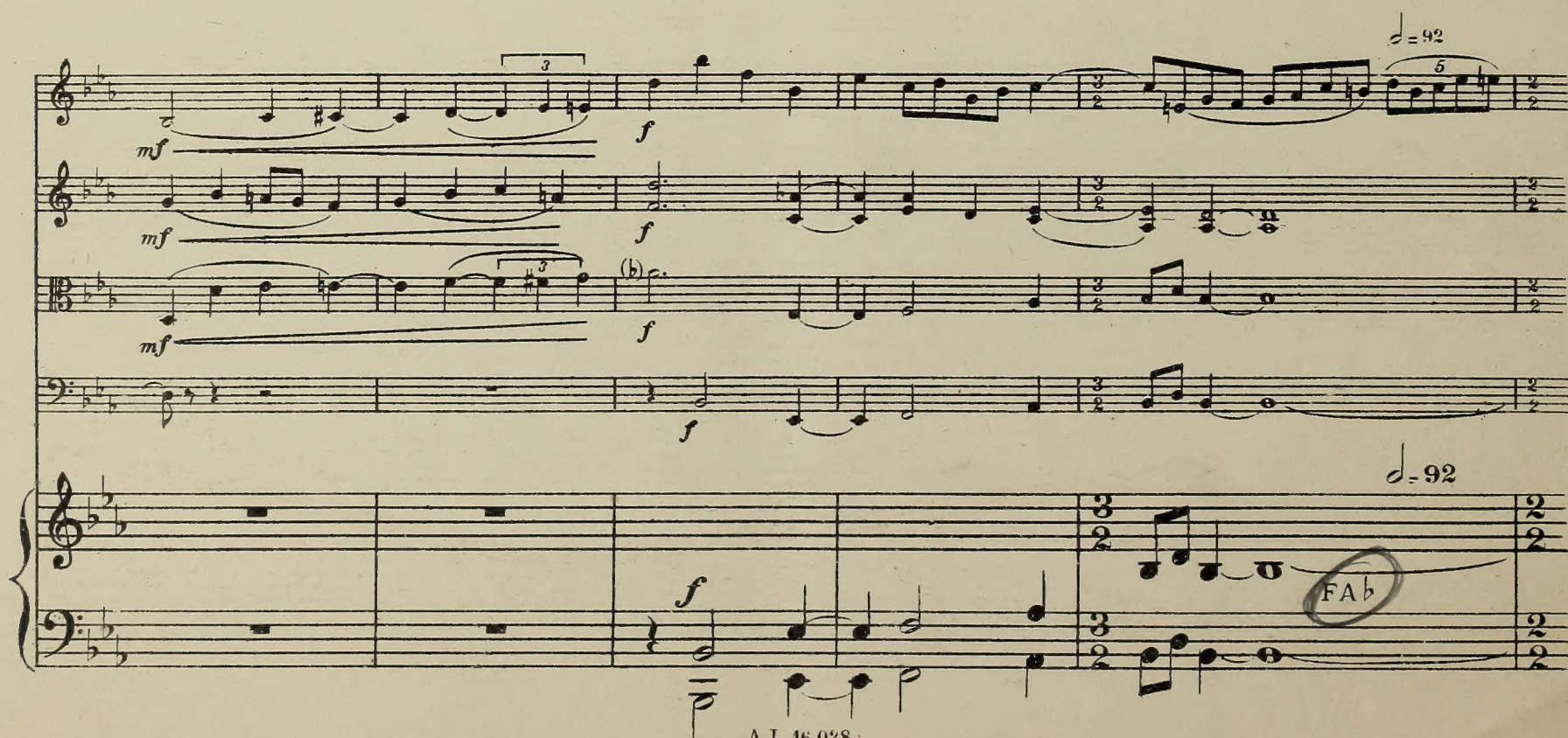
The third system of musical notation consists of four staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff containing a sustained note with a fermata. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. A box containing the number '4' is placed above the upper vocal staff. The piano part includes a section marked 'pp' (pianissimo) with a 7/8 time signature.



First system of musical notation, featuring four staves. The top four staves are for individual instruments, each marked *poco crescendo*. The bottom two staves are for piano accompaniment, marked *p* and *mp*. A box containing the number 5 is located at the end of the first staff.



Second system of musical notation, featuring four staves. The top four staves are for individual instruments, each marked *mp* and *mf*. The bottom two staves are for piano accompaniment, marked *mp* and *mf*. A box containing the number 5 is located at the end of the first staff.



Third system of musical notation, featuring four staves. The top four staves are for individual instruments, each marked *mf* and *f*. The bottom two staves are for piano accompaniment, marked *f* and *mp*. A box containing the number 5 is located at the end of the first staff. The tempo marking $\text{♩} = 92$ is present at the end of the system.

[illegible]

Handwritten musical score for a string quartet. The score is written on five staves. The first staff (treble clef) contains a glissando marked "glissando" and "8". The second staff (treble clef) contains a 3rd string exercise marked "3^e corde" and "ppp". The third staff (treble clef) contains a 3rd string exercise marked "3^e corde" and "ppp". The fourth staff (bass clef) contains a 3rd string exercise marked "3^e corde" and "ppp". The fifth staff (bass clef) contains a 3rd string exercise marked "3^e corde" and "ppp". The score includes dynamic markings such as "ppp", "pp", and "ppp". The bottom right corner has handwritten numbers "3 2 3".

8

ppp

ppp

ppp

ppp

ppp

glissando

0

A I 46.028

7 Più tranquillo

7 Più tranquillo

The image shows a page from a musical score for the piece 'L'Espresso' by Debussy. The score is written for piano and violin. The piano part is in 3/2 time, and the violin part is in 3/4 time. The score includes a piano introduction and a violin introduction. The piano part is in 3/2 time, and the violin part is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'Arco'. The piano part is in 3/2 time, and the violin part is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'Arco'.

A.L. 16.028

10

Otez la sourdine

p *sf* *mf* *sf* *f* *f* *f*

p *mp* *sf* *arco* *f* *f* *f*

p *mp* *sf* *arco* *f* *f* *f*

mf *MI* *LA* *SI* *sf molto*

10 *Doppio* $\text{♩} = 144$

Primo tempo

11

 $\text{♩} = 100$

String quartet (Violins I, Violins II, Violas, Cellos/Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). Measures 11-12, Primo tempo, $\text{♩} = 100$. The score shows a variety of rhythmic patterns and dynamics, including *f* (forte) and *ff* (fortissimo).

11

Primo tempo

 $\text{♩} = 100$

Piano and vocal parts. Measures 11-12, Primo tempo, $\text{♩} = 100$. The piano part features a *glissando* in the right hand. The vocal part includes lyrics: UT \flat , LA \flat , SI \flat , UT \flat . Dynamics include *ff* (fortissimo) and *f* (forte).

String quartet and woodwinds. Measures 11-12, Primo tempo, $\text{♩} = 100$. The score continues with various rhythmic patterns and dynamics, including *f* (forte) and *ff* (fortissimo).

12

String quartet and woodwinds. Measures 12-13, Primo tempo, $\text{♩} = 100$. The score includes the instruction *à grand archet* (broad bow) and dynamics *f* (forte).

12

Piano and vocal parts. Measures 12-13, Primo tempo, $\text{♩} = 100$. The piano part includes a circled *SOL #* and dynamics *f* (forte). The vocal part includes lyrics: (SOL \sharp), MI \flat , SOL \flat , LA \flat . Dynamics include *f* (forte) and *ff* (fortissimo).

13 A tempo

ff sans écourter l'archet sf

Pizz. *fff* Arco *ff*

ff

13 A tempo

FA# SI# SOL b

glissando

ff *fff*

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

14

p *mf*

p *mf*

p *mf*

p *mf*

14

mf

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes dynamic markings *f* and *mf*. The piano accompaniment features a wavy line indicating a tremolo effect.

Second system of musical notation, continuing the vocal and piano parts. The vocal line has a *f* dynamic marking. The piano accompaniment includes a *f* dynamic marking and a wavy line.

Third system of musical notation, marked with a box containing the number 15. It includes a vocal line and piano accompaniment. The piano accompaniment features a *ff* dynamic marking and a wavy line. A bracketed section in the piano part is labeled [LA^b SI^b].

First system of musical notation. The piano part consists of four staves (treble, two inner, and bass). The vocal part consists of two staves (treble and bass) with lyrics. Dynamics include *ff* (fortissimo) and *ff* (fortissimo). The tempo is marked *ff*.

Lyrics: [RÉ \flat / SOL \flat] FA \flat LA RÉ [RÉ \flat / SOL \flat] LA \flat RÉ SOL \flat SOL \flat

Second system of musical notation. The piano part consists of four staves (treble, two inner, and bass). The vocal part consists of two staves (treble and bass) with lyrics. Dynamics include *p* (piano), *ff* (fortissimo), and *perdendosi* (fading). The tempo is marked *Doppio più lento* (Double more slowly) and *A tempo (deciso)* (At tempo, decisive). The time signature is 3/2.

Lyrics: [RÉ \flat / SOL \flat] FA \flat LA RÉ [RÉ \flat / SOL \flat] LA \flat RÉ SOL \flat SOL \flat

Third system of musical notation. The piano part consists of four staves (treble, two inner, and bass). The vocal part consists of two staves (treble and bass) with lyrics. Dynamics include *ff* (fortissimo) and *glissando* (gliding). The tempo is marked *A tempo (deciso)* (At tempo, decisive). The time signature is 3/2.

Lyrics: [RÉ \flat / SOL \flat] FA \flat LA RÉ [RÉ \flat / SOL \flat] LA \flat RÉ SOL \flat SOL \flat

II

Andante sostenuto ♩ = 100 à 108

1^{er} VIOLON2^d VIOLON

ALTO

VIOLONCELLE

Andante sostenuto ♩ = 100 à 108

(En prenant bien garde de ne pas laisser friser les cordes)

HARPE

RE #
LA b

FA b

17

17

FA b MI #

LA b

$\text{♩} = 112$

poco cresc. *mf* *f*

poco cresc. *mf* *f*

poco cresc. *mf* *f*

poco cresc. *mf* *f*

$\text{♩} = 112$

p

18

f *pp* *(sans attaque) p*

f *pp* *(sans attaque) p*

f *p*

p

19 Poco meno lento
 $\text{♩} = 120 \text{ à } 126$

19 Poco meno lento
 $\text{♩} = 120 \text{ à } 126$

MI \flat LA \natural

15 8 9 8

15 8 9 8

meno p *mf* *f* *ff* *pochissimo riten.*

meno p *mf* *f* *ff* *pochissimo riten.*

(simile) *poco meno p* *mf* *f* *ff* *pochissimo riten.*

meno p *f* *ff* *pochissimo riten.*

ff *MI* *SI*

mf *f*

FA \sharp UT \sharp

Musical score for "L'Espresso" by Franz Liszt. The score is written for voice and piano. The tempo is marked as 132. The lyrics are in Italian: "meno p cres - cen - do mol - to". The score includes a piano introduction and a vocal melody. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal part enters with a melody that is marked "meno p" (meno piano). The piano part has markings for "poco" and "meno p". The score is divided into measures by bar lines.

A.L. 16 028

Mettez la sourdine

Mettez la sourdine

p

Mettez la sourdine

pp senza cresc.

pp senza cresc.

pp senza cresc.

pp senza cresc.

son naturel

pp senza cresc.

sans sécheresse

Pizz.

Arco

p

24

Pizz.

sans sécheresse

Arco

Pizz.

poco

poco

poco

poco riten.

sans sécheresse

Pizz.

p Arco

24

p

meno p

mf

poco

più p

p

poco riten.

A tempo

Otez la sourdine

Arco

p

sans rigueur

poco rite - nu - to

Otez la sourdine

p

Arco

sans rigueur

A tempo

p

3

près de la table

3

3

laissez vibrer

25 Molto più vivo ♩ = 138 à 144
Pizz.

25 Molto più vivo ♩ = 138 à 144

A tempo

A tempo

Pizz.

26

26

de - cres - cendo arco (sautillé sans sécheresse)

de - cres - cendo mf arco (sautillé sans sécheresse)

de - cres - cendo mf arco (sautillé sans sécheresse)

de - cres - cendo mf arco (sautillé sans sécheresse)

MI \flat Ré \flat

poco p cres - cen - do

p poco p cres - cen - do

p poco p cres - cen - do

MI \flat mp

p mf

27 p poco

p poco

p poco

27 Ré \flat SI \flat

p

(sautillé sans sécheresse)

p *cres* - *cen* - *do* *f*
cres - *cen* - *do* *f*
cres - *cen* - *do* *f*
mf *en dehors* *cres* - *cen* - *do* *f*

p *mf* *f* *f* *MI b* *UT b*

f *ff* *molto*
f *ff* *molto*

f *ff* *DO b* *ff* *molto*

p *mp* *mf*
p *mp* *mf*

LA b *mf*

29

FA

UT

RÉ

30

cen - do

do

RÉ SOL

ff *ritenuto*
 ff *ritenuto*
 ff *ritenuto*
 ff *ritenuto*
 mf *ritenuto*
 p *ritenuto*
 p *ritenuto*
 p *ritenuto*
 p *ritenuto*
 5
 MI \flat SI \flat FA \sharp
 mf *ritenuto*

31 Primo tempo $\text{♩} = 100 \text{ à } 108$
 p *pochiss. rit.*
 p *pochiss. rit.*
 p *pochiss. rit.*
 p *pochiss. rit.*
 31 Primo tempo $\text{♩} = 100 \text{ à } 108$
 p *pochiss. rit.*
 p *pochiss. rit.*
 MI

A tempo
 p *pp*
 p *ppp dolcissimo*
 p *ppp dolcissimo*
 p *ppp*
 A tempo
 12
 MI \flat *pp*
 poco *p*
 meno pp
 meno pp
 meno pp
 meno pp

32

pp p

pp p

pp p

32

MI# UT^b

poco

poco

poco

poco

45/8

45/8

45/8

45/8

45/8

UT^b RE^b

SOL^b mp

Poco meno lento

$\text{♩} = 112 \text{ à } 116$ $\text{♩} = 126 \text{ à } 132$

p

pp

pp

pp

(sans attaque)

(simile)

p

p

45/8

45/8

45/8

45/8

45/8

MI^b RE[#]

FA[#] UT[#] SOL^b

Poco meno lento

$\text{♩} = 112 \text{ à } 116$ $\text{♩} = 126 \text{ à } 132$

33

menop *f* *ff* *A tempo* *poco rit.* *p*

menop *f* *ff* *A tempo* *poco rit.* *p*

menop *f* *ff* *A tempo* *poco rit.* *p*

mf *f* *poco rit.* *p*

33

f *ff* *poco rit.*

mf

A tempo

MI
RE
LA
SI

pochiss. rit. *A tempo* *senza rit.* $\text{♩} = 116 \text{ à } 112$

pochiss. rit. *senza rit.* *sempre p*

(sans attaque) *pochiss. rit.* *(simile)* *senza rit.* *sempre p*

pochiss. rit. *p* *(b)*

A tempo

UT
FA

$\text{♩} = 116 \text{ à } 112$
près de la table
p *laissez vibrer*

34 $\text{♩} = 112$ *(poco)*

(poco)

34 $\text{♩} = 112$ *jeu naturel*

p *simile*

LA

Molto più vivo $\text{♩} = 144$ **Molto più lento** $\text{♩} = 96 \text{ à } 92$

pp Pizz. (lontain) *poco cres - cen - do* *(mf)*

pp Pizz. (lontain) *poco cres - cen - do* *(mf)*

pp Pizz. (lontain) *poco cres - cen - do* *f Arco p*

Molto più vivo $\text{♩} = 144$ **Molto più lento** $\text{♩} = 96 \text{ à } 92$

pp (lontain) *MI FA SOL* *poco cres - cen* *MI FA SOL do* *(mf)*

SI SI b FA b SOL b *poco cres - cen - do*

Primo tempo, tranquillo molto $\text{♩} = 104$

mettez la sourdine *Arco* *p > pp*

mettez la sourdine *riten.* *mettez la sourdine pp*

mettez la sourdine *p > pp* *mettez la sourdine pp*

Primo tempo, tranquillo molto $\text{♩} = 104$

p (h) *FA b*

poco p *enchainez*

p *enchainez* *ôtez la sourdine* *enchainez*

poco p *enchainez*

poco *ôtez la sourdine* *enchainez*

enchainez

III

Vivo agitato ♩ = 184

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

HARPE

pp (sans attaque) *cres* - - - *cen* - - - *do* - - - *molte*

pp (sans attaque) *cres* - - - *cen* - - - *do*

Vivo agitato ♩ = 184

du talon *ff*

du talon *ff*

ff

mol - - - *to* *ff*

First system of the musical score. It consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first two staves have a *ff* dynamic marking. The piano part has a *ff sempre* marking. There are two measures with a fermata and a *ff* marking, each with an 8-measure rest indicated above the staff.

Second system of the musical score, starting at measure 36. It consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano. The key signature has two flats. The first two staves have a *f* dynamic marking. The piano part has a *f* dynamic marking. There are two measures with a fermata and a *ff* marking, each with an 8-measure rest indicated above the staff.

Third system of the musical score. It consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano. The key signature has two flats. The first two staves have a *f* dynamic marking. The piano part has a *ff* dynamic marking. There are two measures with a fermata and a *ff* marking, each with an 8-measure rest indicated above the staff.

37

ff *f* *ff* *ff* *ff* *f*

UT # UT b

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pizz.

f Pizz. *mf* *f* *mf*

mf *p*

3

38 $\text{♩} = 176$ arco *mf* (sans interruption avec la harpe)

38 $\text{♩} = 176$ *poco* (étouffez) MI \flat SI \flat *mf*

p

39 Pizz. *mp* *mp* Pizz. *pp* *poco* *a* *poco* *cres* *cen* *mp*

39 *p* *p*

♩ = 184
arco h

40

(sans attaque)

mp di - mi - nuen - do *p*

40

mf

mp 2 3 4

(sans attaque)

pp

pp

pp

p

di - mi - nuen -

p

(sans attaque)

41

pp

pp

pp

do

pp

41

mp

p

(b)

(b)

42 ♩ = 160

p

p

p

p

p

MI RÉ [SOL] [UT] SI

p

p

42 ♩ = 160

Handwritten musical score for a piece titled "Dob" by Solky. The score is written on four staves. The first two staves are for a vocal line, and the last two are for a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "mp" (moderato piano). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten lyrics are present below the piano part: "Sib", "SOL", "UT", "FA SI UT", "MI RE", and "Rek". The piece ends with a double bar line and a fermata.

43

p

p

p

p

43

di - mi - nuen - do

P b

A. L. 16 723

mf cres - cen - do f sostenuto

mf cres - cen - do f sostenuto

mf cres - cen - do f sostenuto

mf cres - cen - do f sostenuto

**[FA #
RE #]**

f

mf cres - cen - do f

mf cres - cen - do f

mf cres - cen - do f

mf cres - cen - do f

mf cres - cen - do f

cres - cen

f

44 ff di - mi - nuen - do

ff di - mi - nuen - do

ff di - mi - nuen - do

ff di - mi - nuen - do

do

glissando

MI b

MI b

ff sempre

ff sempre

Solb

Tranquillo (poco meno vivo)

♩ = 138 à 144

Tranquillo (poco meno vivo)

♩ = 138 à 144

Pace rit.

p SOL MI FA
RE SI UT

mp

[illegible]

45

p

p

pp

pp (sans attaque)

45

mp SI

p

m.g.

LA
UT

FA

♩ = 148 à 152

pp

pp

p

pp

♩ = 148 à 152

mp

p

UT #
LA

♩ = 152

mp

p

mp

pp

p

mp

mf

♩ = 152

46

SI b
FA b

mf

SOL b
SI #

FA b

MI b

p

p

Pizz.

Pizz.

p

f

UT #
FA #

MI b
SI b

RÉ b
FA b

SOL b
UT

mf mf f

mf Arco mf f

f

LA \flat FA \sharp

47 $\text{♩} = 144$

di - mi - nu - en - do molto p

di - mi - nu - en - do molto p

Arco di - mi - nu - en - do molto p

di - mi - nu - en - do molto p

47 $\text{♩} = 144$

RÉ \flat di - mi - nu - en - do molto p

fp fp fp fp fp

f

RÉ \flat LA \sharp SI \flat

49 ♩ = 152 a 160

3^e Corde
Pizz.
p
pp
p
49 ♩ = 152 a 160
SOL \flat
p
pp

Pizz. Arco
mf Pizz.
mf
Arco (sans attaque)
pp
LA \flat
SI \flat acc.
RE \flat
SOL \flat
FA \flat
FA \flat

50 ♩ = 126

50 ♩ = 126
f
ff
f
ff
f
ff
50 ♩ = 126
LA \flat
ff
f
ff

Musical score for the first system, featuring four staves. The top four staves are marked *ff* (fortissimo) and *sostenuto* (sustained). The bottom two staves (grand staff) are also marked *ff*. The right hand of the grand staff includes a *glissando* (glissando) marked *ff*. The tempo is indicated as *Primo tempo*.

en serrant jusqu'à - - - ♩ = 184

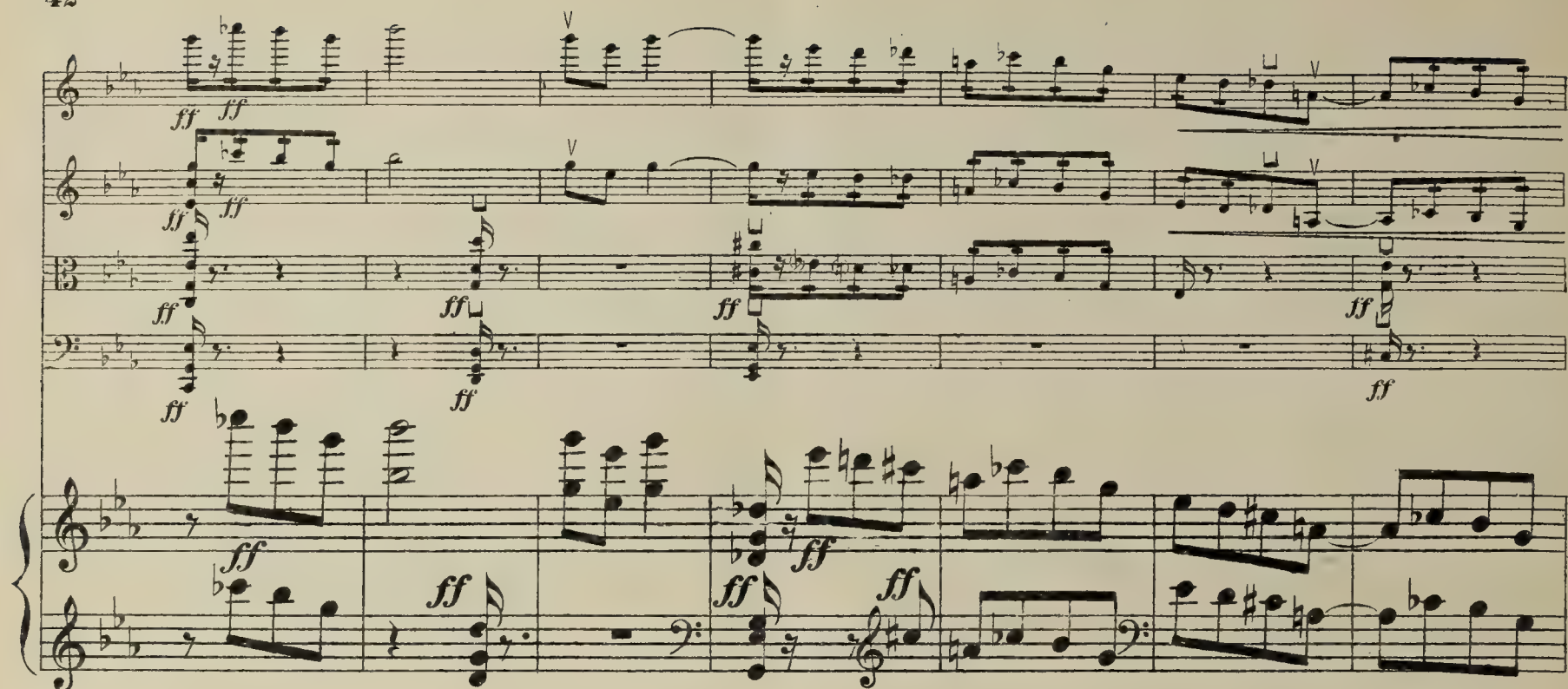
Primo tempo

Musical score for the second system, featuring four staves. The top four staves are marked *ff* (fortissimo) and *sostenuto* (sustained). The bottom two staves (grand staff) are also marked *ff*. The right hand of the grand staff includes a *glissando* (glissando) marked *ff*. The tempo is indicated as *Primo tempo*.

en serrant jusqu'à - - - ♩ = 184

Primo tempo

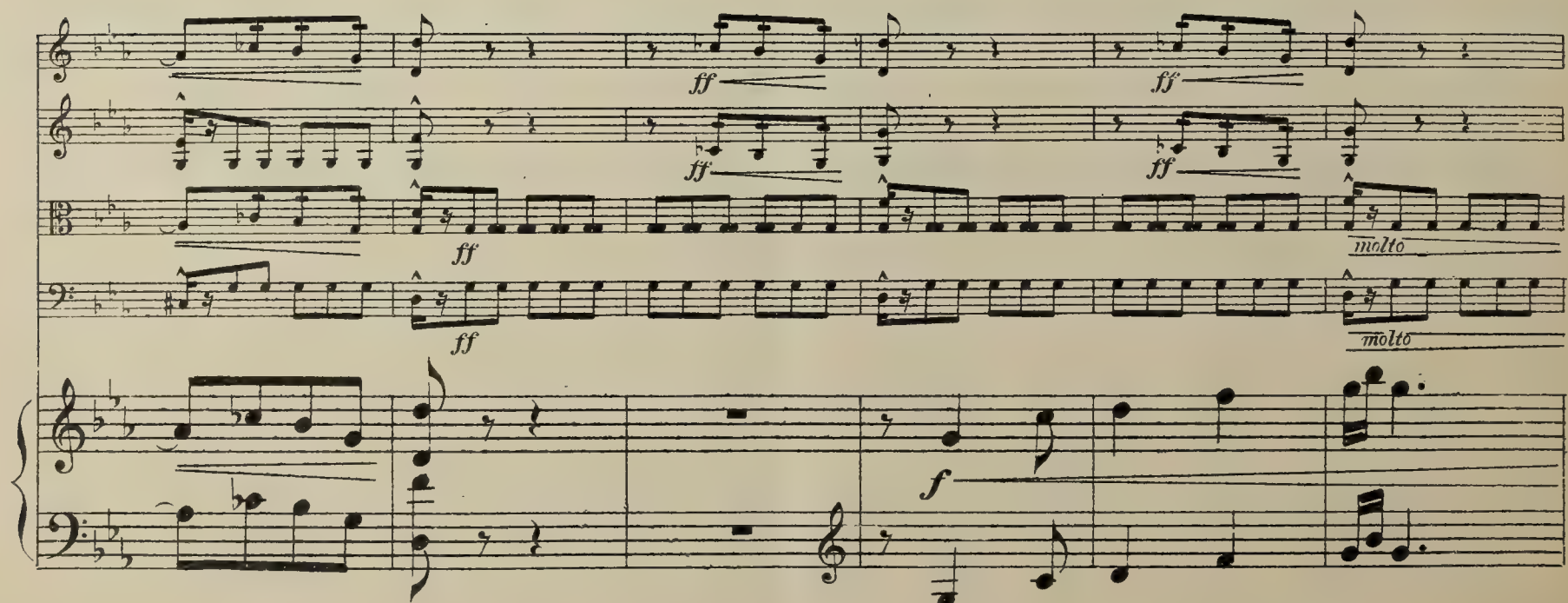
Musical score for the third system, featuring four staves. The top four staves are marked *f* (forte) and *sostenuto* (sustained). The bottom two staves (grand staff) are also marked *f*. The right hand of the grand staff includes a *glissando* (glissando) marked *f*. The tempo is indicated as *Primo tempo*.



First system of musical notation, measures 42-47. The system consists of five staves: four for the vocal ensemble (Soprano, Alto, Tenor, Bass) and one grand staff for the piano. The vocal parts feature complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The piano accompaniment provides a harmonic and rhythmic foundation. Dynamics include *ff* (fortissimo) and *f* (forte). There are also markings for *V* (Vocal) and *L* (Lento).



Second system of musical notation, measures 48-53. Measures 48 and 49 are marked with a box containing the number 52. The vocal parts continue with intricate rhythmic figures. The piano part features a more active bass line. Dynamics include *ff*, *f*, and *fz* (forzando).



Third system of musical notation, measures 54-59. Measures 54 and 55 are marked with a box containing the number 52. The vocal parts have a more sustained melodic line compared to the previous systems. The piano accompaniment includes a prominent bass line. Dynamics include *ff*, *f*, and *molto* (molto). The system concludes with a *molto* marking.

$\text{♩} = 176$

53 Arco

Pizz.

mf Pizz.

mf

f

f (sans interruption avec la harpe)

53

$\text{♩} = 176$

SI MI

étouffez

SOL

mp

mp

mp

f

mp

p

p

FA #

LA #

A L. 16.028

le do mol to = 196

en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff le - ran - do mol - to = 196 sempre

f

[RE MI] 1 2 3 4

ff

sempre ac - ce - le - ran - do
 f s Pizz. sempre ac - ce - le - ran - do
 f Pizz. sempre ac - ce - le - ran - do
 f (b) ac - ce - le - ran - do
 ff al-
 ff al-
 ff al-
 ff al-
 ac - ce - le - ran - do
 UT FA MI FA SOL MI SOL MI al-

[illegible]

La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche afin de finir en poussant sur le *sf*

MSC
M
572
.153
Q5
1920

A. FERNAND LAMY, en souvenir des Nocturnes.

1

QUINTETTE

en UT MINEUR

2 VIOLONS, ALTO, VIOLONCELLE et HARPE

I VIOLONCELLE

D. E. INGHELBRECHT

Déciso $\text{♩} = 92 \text{ à } 100$

f *à grand archet*

1 *f* *A tempo* *f* *f* *1er Viol* *accelerando*

f *ff* *ALTO* *2d Viol* *1er Viol* *ALTO* *2d Viol* *1er Viol* *ALTO* *2d Viol* *di - mi - nuen - do*

p *sf* *f* *3* *2* *cres* *très. à la corde*

cen - do *ff* *ALTO* *3* *3* *ALTO* *mf calmato* *pp* *3* *H^{pe} Tranquillo* *sf*

4 *1er Viol* *p*

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A. L. 16.028

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VIOLONCELLE

5 *poco crescendo mp* 2^d Violon

VIOLONCELLE

mf mp f

1^{er} Violon *sans rigueur de mesure* *de - cres - cen - do molto* *molto* *A tempo* *pp*

de - cres - cen - do molto *pp*

3^{me} corde *ppp (Harpe glissando) pp* *ppp (Harpe glissando) pp* *ALTO*

1^{er} Violon **7 Più tranquillo** *p* *p*

p

8 Poco più movimento *pp* *H^{pe}* *1^{er} Violon* *pp* *(H^{pe} gliss.)*

vell *pp* *pp*

VIOLONCELLE

3

$\text{♩} = 84$
1^{er} V^{on}

9 En se rapprochant encore et progressivement du 1^o T^o

p Pizz.

mp

10 $\text{♩} = 144$ Doppio

sf *f* Arco

sf *f*

p

ff *ff* *ff* *ff*

ff

11 $\text{♩} = 100$ Primo tempo

ff *f*

ff *f*

12

à grand archet

13 A tempo *f*

ff

ff

p

di - mi - nuen - do

14

mf *f* *mf*

15

f *ff*

16 $\text{♩} = 84$ Doppio più lento

ff *p*

A tempo (deciso) $\text{♩} = 120$

p (sans attaque) perdendosi

ff

fff sec

V^{ons}

V^{elle}

H^{pe}

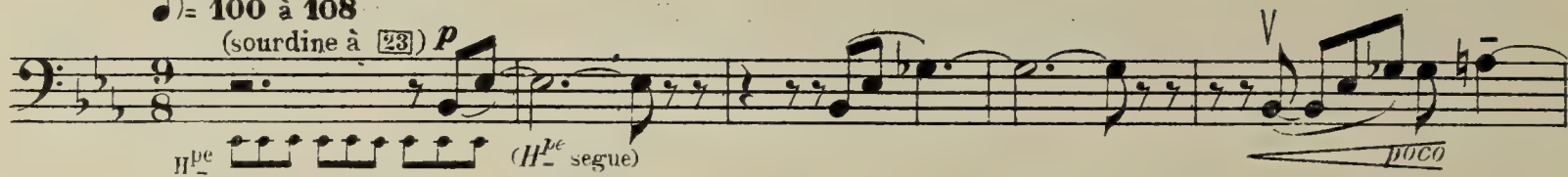
ALTO 1^{er} V^{on} 2^d V^{on} 1^{er} V^{on} 2^d V^{on} 1^{er} V^{on} 2^d V^{on} 1^{er} V^{on} 2^d V^{on} 1^{er} V^{on} 2^d V^{on}

VIOLONCELLE

II

Andante sostenuto

♩ = 100 à 108

(sourdine à [23]) *p*

5

A.L. 16.028

A tempo

VIOLONCELLE

1^{er} Violon

26 1^{er} Violon

Arco *f* de - cres - cen - do *mf* *p* *p* Arco (sautillé sans sécheresse)

poco *p* *cres*

27 *p* *en dehors* *mf* *cres - cen - do* *poco*

28 *f* *Pizz.* *f* *ff*

molto *H^{pe}* *p* Arco

29 *Pizz.* *mp* Arco *ALTO* *1^{er} Violon* *p* *v*elle

p *cres* *- cen - do* *f* *1^{er} Violon* *ALTO*

30 *mf* *cres* *- cen - do*

31 *Primo tempo* *p* *5* *1^{er} Violon* *ALTO* *5* *pochissimo ritenuto*

p *H^{pe}*

8

A tempo

ppp *meno pp*

32 *pp* *poco*

1er Violon

H^{pe}

Poco meno lento

$\text{♩} = 112 \text{ à } 116$ $\text{♩} = 126 \text{ à } 132$

pp *p*

33 **1er Violon**

p *mf* *f* *poco rit.*

A tempo *ALTO* *pochissimo riten.* **A tempo**

p *p*

$\text{♩} = 116 \text{ à } 112$ **34** $\text{♩} = 112$

Molto più vivo $\text{♩} = 144$ **Molto più lento** $\text{♩} = 96 \text{ à } 92$

Pizz.

Primo tempo, tranquille molto **35** $\text{♩} = 104$

Velle Arco *ALTO* *Velle*

p *Mettez la sourdine* *riten.* *H^{pe}* *(segue)* *pp*

Otez la sourdine

poco p *enchainez*

VIOLONCELLE

III

Vivo agitato

♩ = 184

ALTO

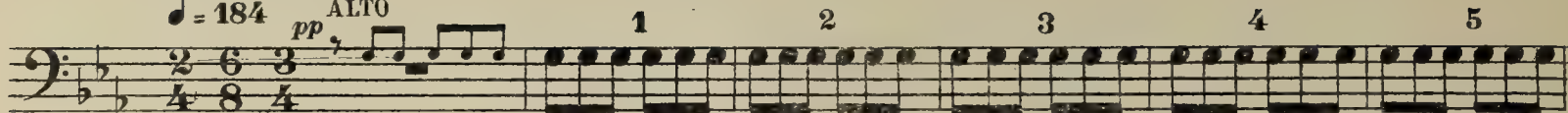
1

2

3

4

5

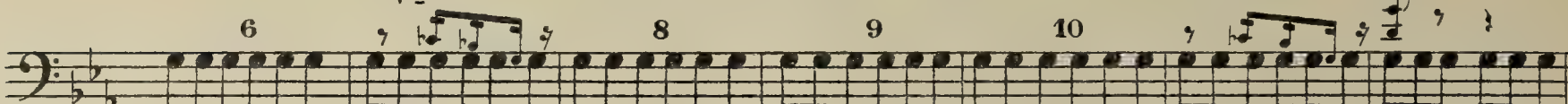


vons

pp (sans attaque)

cres - cen - do

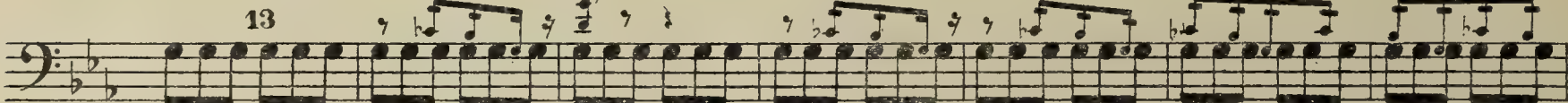
molto

H^{pe}

ff

H^{pe}

ff sempre

1^{er} Von

36

8

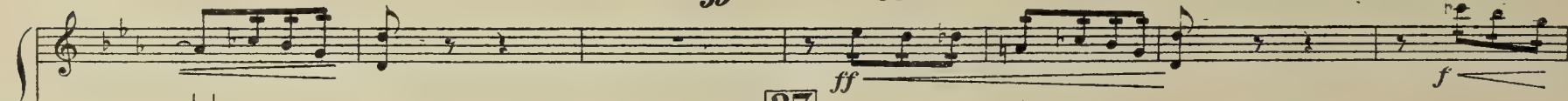
ff ff

f

ff

ff

ff



ff

ff

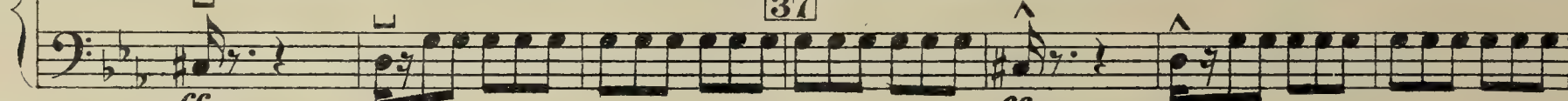
ff

ff

37

ff

f

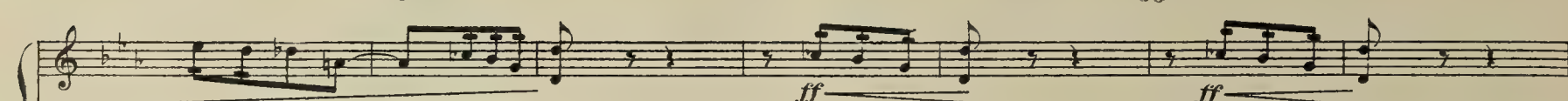


ff

ff

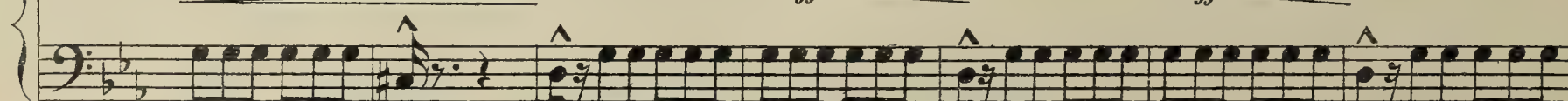
ff

ff



ff

ff



Pizz.

H^{pe}

mf

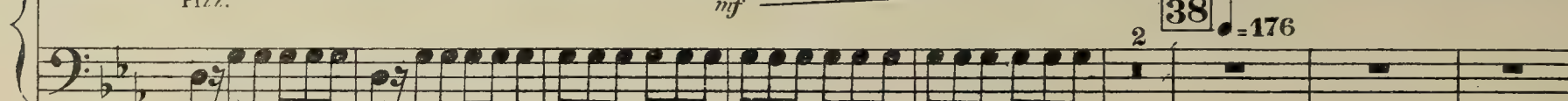
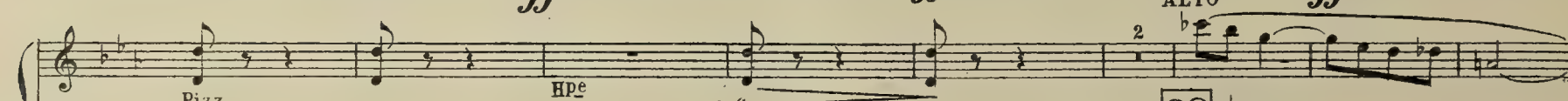
ALTO

2

2

38

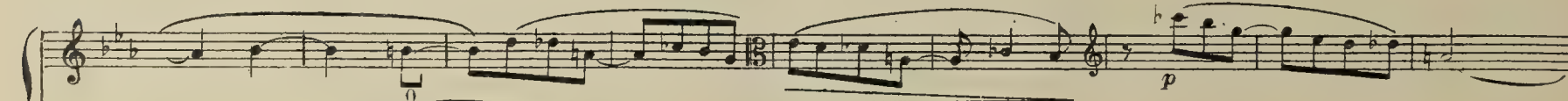
♩ = 176

1^{er} Von

p

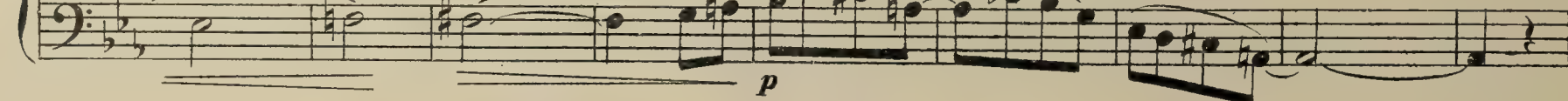
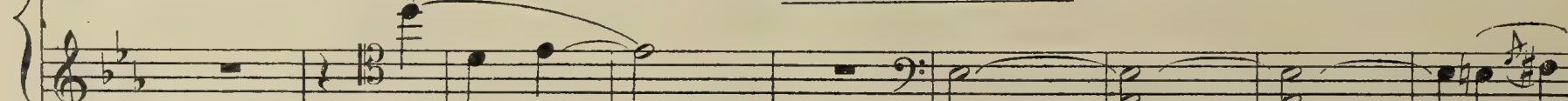
mf

p

H^{pe}

39

p



VIOLONCELLE

9

vous H^{pe} 1^{er} Ven

Arco $\text{♩} = 184$ *ff*

mp *ff*

de - cen - do

de - cres - cen - do

ALTO H^{pe} 1^{er} Ven

40 *mp* di - mi - nuen - do

di - mi - nuen - do *p* *pp*

ALTO 1^{er} Ven

di - mi - nuen - do

p di - mi - nuen - do *pp*

H^{pe} 1^{er} Ven

41 H^{pe} 42 $\text{♩} = 160$ $\text{♩} = 160$

p

1 2 3 4 5 6

VOLONCELLE

ALTO

43

p *mf* *cres* *cen* *do*

f *sostenuto* *f* *mf* *cres* *cen* *do*

44

ALTO *poco ritenuto*

f *f* *ff* *di* *mi* *nuen* *do*

Tranquillo (poco meno vivo)
♩ = 138 à 144

p *mf* *ALTO* *mf*

1er Violon *0* *velle*

45

ALTO *mf* *V (sans attaque)* *♩ = 148 à 152*

0 *velle*

1er Violon *ALTO* *Hpe* *0*

46

♩ = 152 *pp* *p* *mp*

1er Violon *Pizz.* *p*

f

VOLONCELLE

11

47 $\text{♩} = 144$ di - mi - nuen - do *p*

H^{pe}

48 $\text{♩} = 144 \text{ à } 152$ *Pizz.* *p* ALTO

$\text{♩} = 152$ velle *f* Arco. *f* (*H^{pe}*)

49 $\text{♩} = 152 \text{ à } 160$ *p* *pp* (*H^{pe}*)

$\text{♩} = 126$ ALTO

50 *f* *ff* *ff* *ff* *ff* *sostenuto ff* En serrant

jusqu'à $\text{♩} = 164$ 1^o Tempo *ff*

51 *f*

Vous 87 *ff* *ff* *ff*

VIOLONCELLE

52 *ff* *f* *ff*

53 *ff* $\text{♩} = 176$ ALTO 2 *molto* 1^{er} Viol *mp*

54 *f* *mp* *p* *pp* $\text{♩} = 184$ 1^{er} Viol

55 *pp subito* *poco* *a* *poco* *ac* - *ce* - *le* - *ran* - *do* 1 - *mol* 2 - *to* 3 - 4 $\text{♩} = 196$

ff *en rapprochant peu à peu l'archet du chevalet (sul ponticello)*

1^{er} Viol *sempre* *ac* - *ce* - *le* - *ran* - *do* $\text{♩} = 176$ $\text{♩} = 160$ $\text{♩} = 144$ *al* - *lar* - *gan* - *Pizz.* - *do* *fff* (arraché) *Arco* *fff* *ff*

⊕ La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche afin de finir en poussant sur le *sf*

en UT MINEUR

D. E. INGHELBRECHT

I ALTO

This page of a musical score is for a string quartet, featuring four staves. The music is in 3/4 time and B-flat major. The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). It also includes performance instructions like *à grand archet* (bowed), *accelerando*, *Tranquillo*, *calmato*, and *Alto*. The score is divided into sections marked with numbers 1, 2, 3, and 4. The first section (1) starts with a *f* dynamic and includes a *1er Violon* (first violin) part. The second section (2) features a *2e Violon* (second violin) part and a *1er Violoncelle* (first cello) part. The third section (3) is marked *Tranquillo* and includes a *2e Violoncelle* (second cello) part. The fourth section (4) is marked *Alto* and includes a *1er Violon* (first violin) part. The score concludes with a *p* dynamic marking.

5

poco crescendo mp *p* *mf*

Velle *mf* *f*

sans rigueur de mesure

1er Violon *de - cres - cen - do molto* *Velle* *do = 84* **A tempo**

6 *do = 92* *do = 84* *do = 76* *do = 69*

suivez de - cres - cen - do - molto *pp 2^e corde*

ppp 3^e corde *ppp* *pp* *do = 80* *ppp(H^{pe} gliss.)* *pp* *pp* *p*

1er Violon

7 **Più tranquillo** *do = 72*

Velle *1er Violon* *p*

p

8 **Poco più movimento** *do = 80* *H^{pe} 8^{va} bas.* *do = 76*

très serré *pp* *sf* *pp*

Mettez la sourdine

en rapprochant peu à peu l'archet du chevalet

gliss.

Arco *H^{pe}*

(sul ponticello)

En se rapprochant encore
et progressivement du 1^{er} tempo

9 $\text{♩} = 84$
Pizz.

Vons

ALTO

Otez la sourdine

Vons

mp

10 Doppio $\text{♩} = 144$

sf

f

Arco

f

sf

f

f

f

f

f

f

f

f

11 Primo tempo $\text{♩} = 100$

f

12

à grand archet

(H^{pe} glissando)

13

a To
1^{er} von

ALTO

ff

1^{er} von2^d von1^{er} von

Velle

2^d von1^{er} von

Velle

dimi - nuen - do

14

p

mf

mf

f

15

f

ff

Doppio più lento

16 $\text{♩} = 84$

Vons

Velle 2^d vonH^{pe}

ALTO Velle

H^{pe}

p

A tempo (deciso)

 $\text{♩} = 120$ p perdendosi
(sans attaque)

ff

fff^{sec}

ALTO

II

Andante sostenuto

$\text{♩} = 100 \text{ à } 108$
(sourdine à [35])

p

2^d Von

1^{er} Von

[17]

H^{pe} 8^{va} bas. *p* *H^{pe} 8^{va} bas.*

$\text{♩} = 112$

poco meno p *poco cresc.* *mf*

[18]

1^{er} Von

f *f*

15 8 9 8

Poco meno lento

[19] $\text{♩} = 120 \text{ à } 126$

2^d Von

(simile)

Velle 8^{va} bas. p (sans attaque) *Velle 8^{va} bas.* *poco meno p* *H^{pe}* *mf* *H^{pe}* *f*

1^{er} Von

mf *f* *fp*

pochissimo ritenuto [20] **A tempo** $\text{♩} = 120 \text{ à } 112$

mf *f* *p*

Velle

2^d Von

pp

A tempo (poco meno lento) $\text{♩} = 126 \text{ à } 132$

[21] *pochis. riten.* (simile)

pp (sans attaque)

2^d Von $\text{♩} = 132$

cres - cen - do molto

(simile) *(simile)*

poco cres - cen - do molto

$\text{H}^{\text{pe}} \text{♩} = 60$

22 *ff* *sostenuto* *glissando* *ff* $\text{♩} = 148$ $\text{♩} = 60$ *sostenuto*

$\text{♩} = 48$ *fff* *(H^{pe})* *(H^{pe})* *ritenuto al -* $\text{♩} = 112$ *p* *perdendosi*

poco de - cres - cen - do molto

23 *Tranquillo*

p

Vons *Velle*

24 *meno p*

H^{pe} *Velle* *poco rit. A tempo* *ter von* *poco ritenuto*

mf *p*

25 *Molto più vivo* $\text{♩} = 138 \text{ à } 144$ *p* *molto* *sec ff* *ff* *ff allargando* *Pizz.* *Arco* *velle* *H^{pe}*

A tempo

glissando

1^{er} Violon

ALTO

p Pizz. *cres* *cen*

do

f Arco *f* Pizz. decrescendo *mf* *p*

Arco (sautillé sans sécheresse)

Velle *p* *poco* *p* *cres*

cen do *p* *poco*

p *cres* *cen* do *f* *f*

Pizz. *f* *ff* Arco *ff* Pizz. *molto* *H^{pe}* *p*

Arco

mp *p*

29 Velle

p Pizz. *p* ALTO

30 *mf* *cres*

1^{er} Violon

Arco *f* *mf* *p* *ritenuto*

cen do

1^{er} Violon

(segue) 2^d Violon

31 *p* *pochissimo ritenuto*

Primo tempo = 100 à 108

ALTO

7

1er Von

A tempo

meno p.

ppp dolcissimo

meno

32

pp

p

poco

1er Von

Velle

Poco meno lento

$\text{♩} = 112 \text{ à } 116$

$\text{♩} = 126 \text{ à } 132$

pp

p (sans attaque)

1er Von

Velle

meno p

33

(simile)

poco meno p

f

poco rit.

p

A tempo (sans attaque)

pochiss. riten.

A tempo

senza riten.

$\text{♩} = 116 \text{ à } 112$

(simile)

(poco)

sempre p (1er Von 8^{ve})

34

$\text{♩} = 112$

Molto più vivo

$\text{♩} = 144$ Pizz. (lontain)

pp

poco

cres

cen

Molto più lento

Arco $\text{♩} = 96 \text{ à } 92$

f

p

35

Primo tempo

$\text{♩} = 104$

ritenuto

p

tranquillo molto

1er Von

Otez la sourdine

pp Mettez la sourdine *pp*

poco p

enchainez

ALTO

III

Vivo agitato ♩ = 144

(sans attaque)

1

2

3

4

*pp**cres**cen**do**mol*

5

6

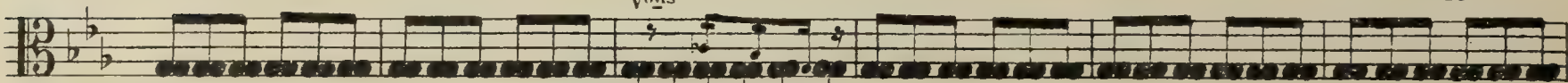
vons

7

8

9

10

*to**ff*

1er Von

Hpe

1er Von

Hpe

1er Von

ff

11

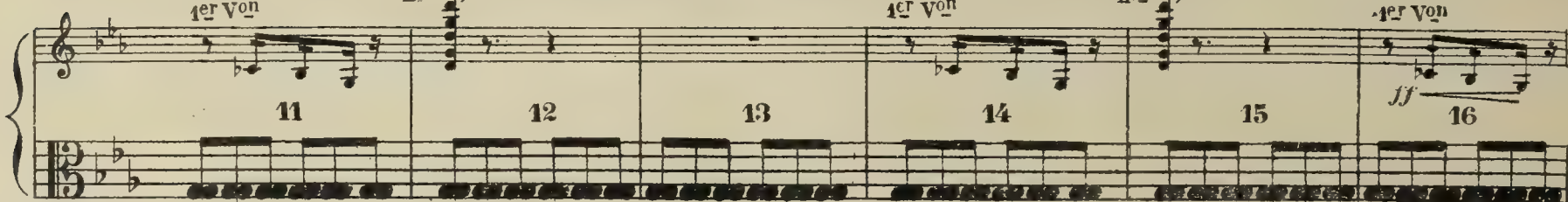
12

13

14

15

16

*ff* *sempre*

Hpe

1er Von

17

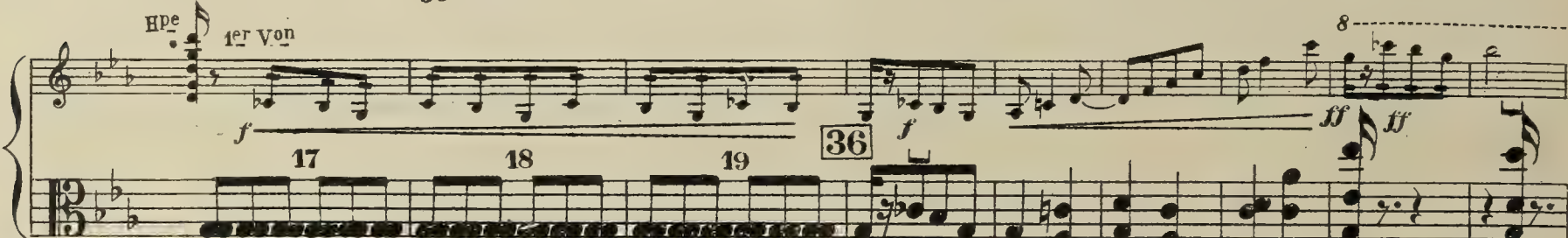
18

19

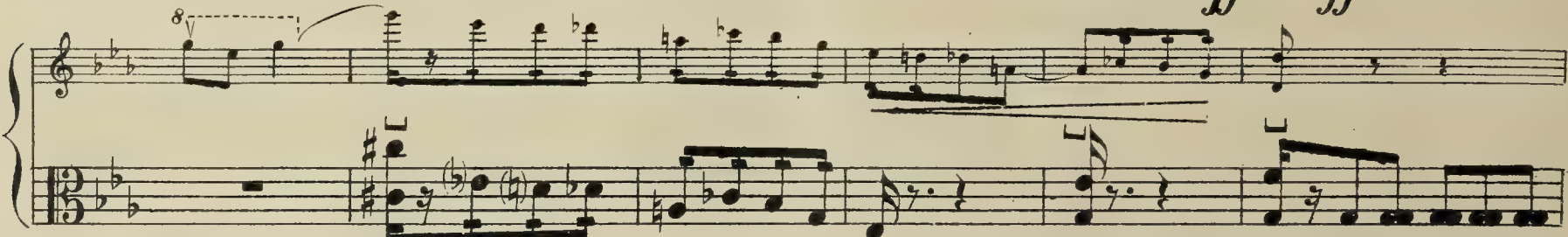
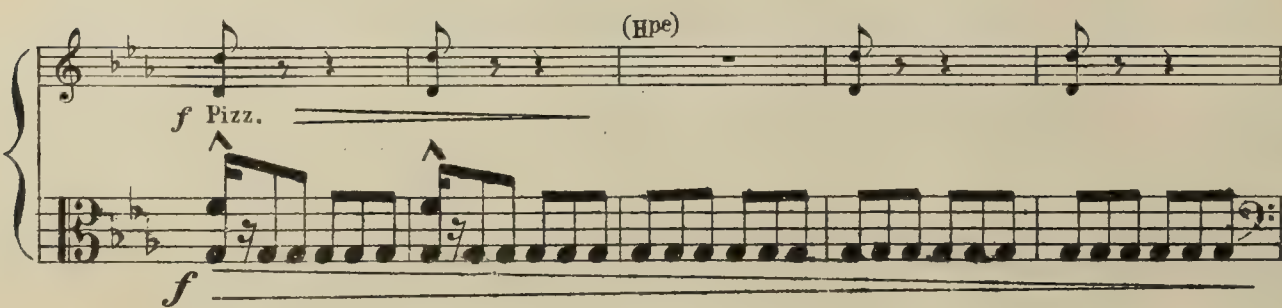
36

*f**f*

8

*f**ff**ff**ff*

8

*ff**ff**ff*37 *ff**f**ff**ff**ff**ff**ff**ff**f* Pizz.

(Hpe)

Hpe

ALTO

9

38 $\text{♩} = 176$

mf (sans interruption)
(avec la harpe)

1^{er} Violon

2^d Violon

p

39 *pp*

ALTO

1 2 3 4 5 6

poco a poco cres - cen do *mf*

1^{er} Violon

$\text{♩} = 184$

f ff

de - cres - cen

40 *H^{pe}* 1 2 3 4 5

ALTO

p

pp

H^{pe}

1^{er} Violon

1^{er} et 2^d Violons

41 **42** $\text{♩} = 160$ $\text{♩} = 160$

p

mp

ALTO

Vclle 1er Violon

43

p *mf* *cres* - *cen* - *do* *f* *sostenuto* *f*

44

mf *cres* - *cen* - *do* *f* *f* *fff* *diminuendo*

Tranquillo (poco meno vivo)
♩ = 138 à 144

poco ritenuto
5

f *p* 2d Violon Vclle

1er Violon

ALTO Hpe

45

p *p* *Vclle* *pp* *Vclle 8va bas.*

1er Violon

46

p *p* *mp* *Hpe*

2

mf *p* 1er Violon

(Hpe) *f*

Pizz. *mf* *f* *Arco*

47 $\text{♩} = 144$

H^{pe} di - mi - nuen - do *p*

fp di - mi - nuen - do $\text{♩} = 152$

48 $\text{♩} = 144 \text{ à } 152$

Velle pp *8^e bas.* *f* *ff*

f *1^{er} Viol.* *mp* *p* *3^e corde*

49 $\text{♩} = 152 \text{ à } 160$

ALTO *Arco (sans attaque)*

p Pizz. *pp*

50 $\text{♩} = 126$

Vons *ff* *ff* *ff* *ff* *ff* *sostenuto* *En*

1^{er} Viol. *H^{pe}* *1^{er} Viol.* *ff*

I^o Tempo $\text{♩} = 184$

serrant jusqu' à - - - *ff*

H^{pe} *1^{er} Viol.* *f*

51 *f*

ff *ff* *ff* *ff*

52 *ff*

ff

ff

molto

53 $\text{♩} = 176$

mf

H^{pe}

f (sans interruption avec la harpe)

mp

H^{pe}

54

p

pp

poco a poco cres - cen -

do

f

ff

55 $\text{♩} = 184$

ff

pp subito poco a poco ac -

en rapprochant peu a peu l'archet du chevalet

1

2

3

ce - le - ran - do molto (sul ponticello)

ff

4

$\text{♩} = 196$

H^{pe}

1^{re} violon Pizz.

f

sempre ac - ce - le - ran - H^{pe} do

Arco

$\text{♩} = 176$

$\text{♩} = 160$

$\text{♩} = 144$

(arraché)

ff

al - lar - gan - do ff Pizz

Arco

fff

sf

⬢ La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche afin de finir en poussant sur le *sf*

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A FERNAND LAMY, en souvenir des Nocturnes :

1

QUINTETTE

en UT MINEUR

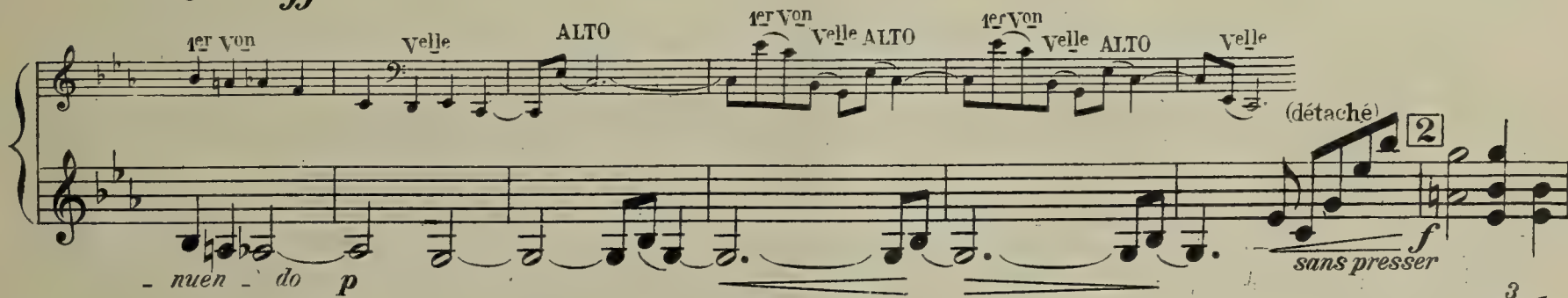
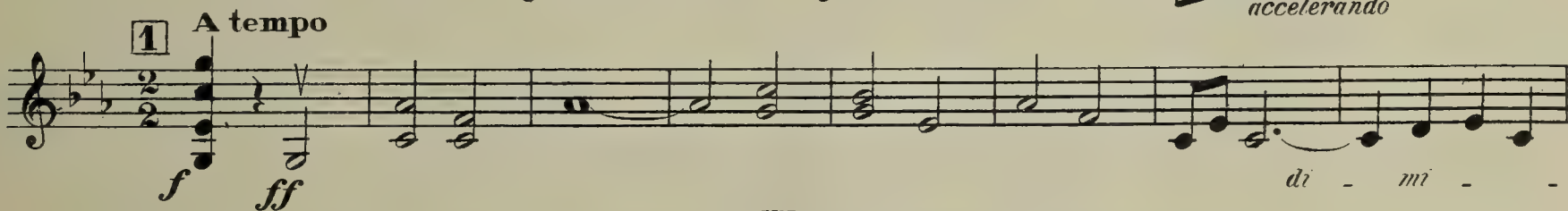
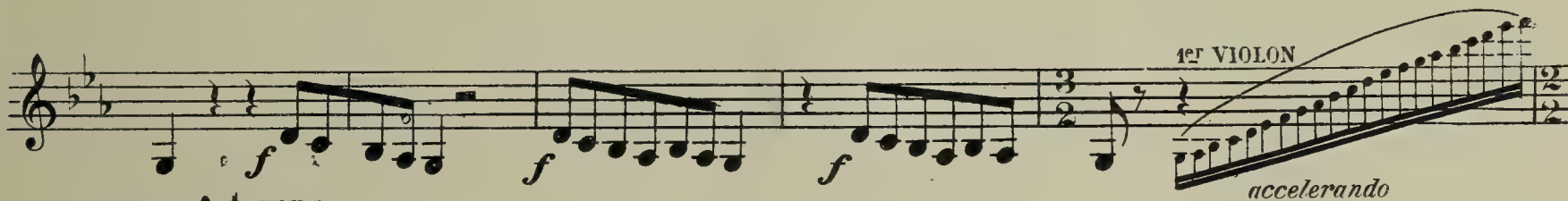
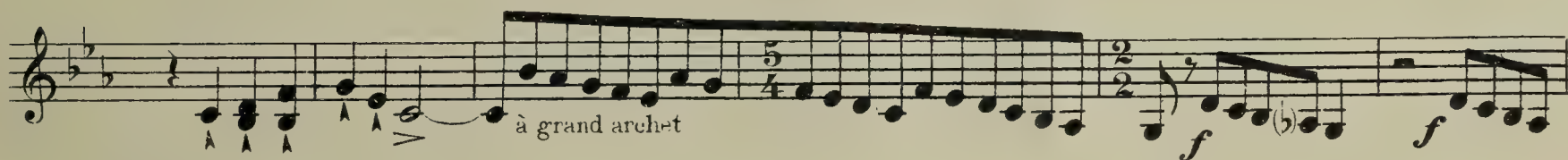
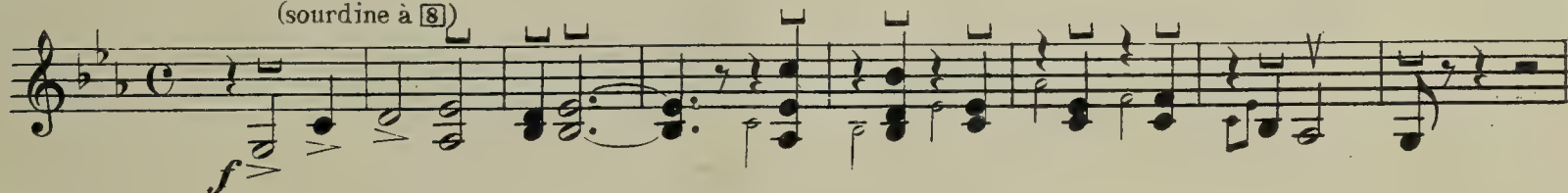
2 VIOLONS, ALTO, VIOLONCELLE et HARPE

I

D. E. INGHELBRECHT

2^{me} VIOLON

Deciso $\text{♩} = 92 \text{ à } 100$
(sourdine à 8)



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3 Tranquillo

HARPE

p *pp*

poco crescendo

ALTO *mp* *mf*

1er Violon *1er Violon sans rigueur*

de - cres - *suivez* *de - cres -*

de mesure *cen - do* *molto* *pp* *A tempo* *pp* *ppp (H^{re} glissando)* *pp* *ppp (H^{re} glissando)*

1er Violon *pp* *p*

7 Più tranquillo

pp *p*

1er Violon *pp* *p*

pp *p*

Poco più movimento
 8 $\text{♩} = 80$ Mettez la sourdine

2^{me} VIOLON
 $\text{♩} = 76$
pp en rapprochant peu à peu l'archet du chevalet (*sul ponticello*)

pp (H^{pe} 8^a Bas.)

Arco
pp Velle

Pizz.
p

9 En se rapprochant encore et progressivement du I^{er} Tempo
 $\text{♩} = 84$

Otez la sourdine HARPE
sfp
sfp très serré molto legato

10 **Doppio**
 $\text{♩} = 144$

p *sf* *mf* *sf* *f* *f*

1^{er} Violon 2^{me} VIOLON
ff *ff* *ff*

H^{pe} glissando
sf

11 H^{pe} **Primo tempo**
 $\text{♩} = 100$

f

12
f

à grand archet

sans écourter l'archet
f *f* *sf* H^{pe}

2^{me} VIOLON13 2^{me} VIOLON

Pizz.

A tempo

arco

1^{er} Von Velle

sf *ff*

di - mi - nuen - do *p*

ALTO 1^{er} Von Velle ALTO 1^{er} Von Velle ALTO

14

mf

f

15

ff

16 Doppio più lento

$\text{♩} = 84$ 2^{me} Von 1^{er} Von ALTO 2^{me} Von

Velle ALTO Velle *p*

H^{pe} A tempo (déciso) $\text{♩} = 120$

ff *ff* sec

II

Andante sostenuto $\text{♩} = 100 \text{ à } 108$

(sourdine à [23])

H^{pe} (H^{pe} segue)

p *poco*

1^{er} Von

17

p

$\text{♩} = 112$

18 *mf*

poco meno p *poco cresc.* *mf*

f *f*

Velle ALTO 1^{er} Von Velle ALTO

19 Poco meno lento
♩ = 120 à 126
(sans attaque)

pp *meno p* *mf* *f*

1^{er} Von

20 A tempo
♩ = 120 à 112
pochissimo ritenuto

ff *mf* *f*

Velle ALTO Velle ALTO Velle ALTO

pochissimo ritenuto **21 A tempo (poco meno lento)**
♩ = 126 à 132 (1^{er} Von 8^a)

pp

H^{pe}

22 ♩ = 60

meno p *crescendo* *mol - to* *ff* *sostenuto*

glissando *f* *fff* *ff* *sostenuto* *Tranquillo* *ff*

♩ = 48 ♩ = 60

(H^{pe}) (H^{pe}) *ritenuto al -* **23** ♩ = 112

poco de - cres - cen - do molto *p* *perdendosi*

Mettez la sourdine ALTO

2^{me} VIOLON

ALTO *senza cresc.* *pp* *veile* *ALTO* *veile* *ALTO* *veile* *ALTO* *veile* *ALTO* *veile* *poco riten.*

Pizz. *Arco* **24** *Pizz.* *poco*

sans sécheresse *p*

A tempo *Otez la sourdine* *ALTO* **25** *Molto più vivo* *♩ = 138 à 144*

poco ritenuto *p* *Pizz. H^{pe}*

ALTO *H^{pe}* *Arco* *ff* *ff* *fff allargando*

A tempo *molto*

2^e Violon Pizz. *1^{er} Viol.* *p* *H^{pe}* *cres* *cen* *do*

26 *f* *Arco*

1^{er} Viol. *ALTO* *Arco* *mf* *Pizz. Velle* *p* *sautillé sans sécheresse*

f *H^{pe}* *Pizz.* *Arco* *p* *de - cres - cen - do* *mf* *poco*

27 *p* *cres - cen - do* *p*

poco *p* *cres - cen - do* *f*

28 *Velle* *f* *H^{pe}* *Arco* *ff* *Velle* *ff* *Pizz.* *1^{er} Viol.* *2^{me} VIOLON* *p* *Arco*

1^{er} Viol. *2^e Viol.* *mp* *mp*

ALTO *tr*

29

1^{er} Violon *p* *Pizz.* *cres* *cen* *do* *f* *mf* *cres* *cen*

30

1^{er} Violon *ff* *Arco* *ALTO* *mf*

31 **Primo tempo** ♩ = 100 à 108

p *ritenuto* *p* *pochissimo ritenuto* *A tempo* *p*

1^{er} Violon *ppp* *dolcissimo* *meno pp*

32

>pp *p* *Velle* *1^{er} Violon* *poco* *ALTO*

1^{er} Violon *Velle* *ALTO* *1^{er} Violon* *Velle*

Poco meno lento
♩ = 112 à 116 ♩ = 126 à 132

pp *p*

33 Velle 1^{er} Violon Velle ALTO
 meno p f p pochiss. A tempo riten.

34 Velle ALTO
 A tempo senza rit. $\text{♩} = 116 \text{ à } 112$ $\text{♩} = 112$

$\text{♩} = 144$ Molto più vivo
 2^{me} Violon Pizz. (Gointain)
 12 9 10 6 5
 8 8 8 8 8
 H^{pe} poco cres cen

35 Primo tempo, tran-
 $\text{♩} = 104$
 2^{me} Violon Mettez la sourdine
 5 7 6 9
 8 8 8 8
 - do (mf) ALTO p Arco rit. H^{pe}
 -quillo molto ALTO
 pp (segue) p enchaînez

III

Vivo agitato $\text{♩} = 184$
 2 6 3
 4 8 4
 Otez la sourdine 1 2 3 4
 5 du talon 1 2 3 H^{pe} 2
 ff ff ff
 36 Velle
 H^{pe} H^{pe} ff f f

ff ff **37** ff (segue) f ff

Pizz. H^{pe} 2^{me} VIOLON mf

ALTO =176 **38** mf Arco

VIOLONCELLE

2^{me} VIOLON p

39 H^{pe}

Pizz. 2^{me} Violon mp 2 Arco =184 mf f ff

V de - cres - cen -

40 5 ALTO 2^{me} VIOLON do p (sans attaque) pp

5 ALTO (sans attaque) **41** 1^{er} Von

pp

42 $\text{♩} = 160$ $\text{♩} = 160$ *p*

1 2 3 4 **43** *p*

Velle *p*

mf *cres - cen - do* *f sostenuto* *f*

mf *cres - cen - do* *f* *f* *ff* *di - mi -*

ALTO 5 1^{er} Von *p* *H^{pe}*

f *poco rit.* **Tranquillo (poco meno vivo)** $\text{♩} = 138 \text{ à } 144$

- nuen - do *p*

mf *mf* 1^{er} Von *H^{pe}*

2^{me} Von **45** $\text{♩} = 148 \text{ à } 152$ *p* *Velle* 1^{er} Von

H^{pe} *mf* *f*

46 $\text{♩} = 152$ *pp* *p* *mp*

(4)
 p *cres* - - cen - do *mf* *mf*
 47 $\text{♩} = 144$ *dim* - nuen - do - *mol* - *p* to
 H^{pe}
 H^{pe} *fp*
 Velle Pizz. *p*
 3 48 $\text{♩} = 144 \text{ à } 152$ *p*
 $\text{♩} = 152$
f *ff* *f*
 49 $\text{♩} = 152 \text{ } 160$
 Velle *p*
 2^{me} Von Arco Pizz. 50 $\text{♩} = 126$ 1^{er} Von *mf* *f*
ff *ff* *ff* *ff* *ff*
 En serrant jusqu'à $\text{♩} = 184$ 1^o Tempo H^{pe}
sostenuto *ff* 5 du talon *ff*

velle
 51 *f*
 52 *ff*
 ALTO 53 *f* Arco
 54 *p*
 2^{me} Violon Pizz. Arco *p*
 55 *pp subito* *poco* *f* *ff* *poco* *ac* *ce* *le* *ran* *do*
mol *to* *(sul ponticello)* *196* *ff* *sempre* *ac* *ce* *le* *ran*
do *176* *160* *144* *ff* *al* *lar* *gun* *do* *ff* (arraché) *fff* *ff*
 H^{pe}

La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche à fin de finir en poussant sur le *sf*

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A FERNAND LAMY, en souvenir des Nocturnes.

1

QUINTETTE

en UT MINEUR

2 VIOLONS, ALTO, VIOLONCELLE et HARPE

I

D. E. INGHELBRECHT

1^{er} VIOLON

Deciso $\text{♩} = 92 \text{ à } 100$

(sourdine à [S])

f *ff* *p* *mp*

à grand archet

très à la corde

Cédez

ac - ce - le - ran - do

di - mi - nuen - do

pres - cen - do

1^{er} VIOLON Pizz.

3^e Tranquillo

H^{pe}

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1^{er} VIOLON

4 1^{er} VIOLON

p

5

2^d Ven

- cen do ALTO *p* *mf* velle

2^d Ven *mf* *f* velle

mf *f*

6 $\text{♩} = 92$ $\text{♩} = 84$

de - cres

sans rigueur de mesure $\text{♩} = 76$ $\text{♩} = 69$ $\text{♩} = 84$ **A tempo** *ppp* *pp* *ppp*

- cen - do molto *pp* *ppp* (Harpe glissando) *ppp* (Harpe glissando)

7 $\text{♩} = 80$ $\text{♩} = 72$

pp *p*

8 **Poco più movimento** $\text{♩} = 80$

1^{er} von $\text{♩} = 76$ Mettez la sourdine *pp* en rapprochant peu à peu l'archet du chevalet (sul ponticello) *pp* Arco *pp*

9 **En se rapprochant encore et** $\text{♩} = 84$

Velle H^{pe} H^{pe} 1^{er} von 2^d von Velle ALTO *p* très serré molto legato

progressivement du I^o T^o

Velle

p *sf* *mf* *ff* *f* *ff*

10 Doppio $\text{♩} = 144$

H^{pe} *p* *sf* *mf* *ff* *f* *ff*

11 Primo tempo $\text{♩} = 100$

H^{pe} *ff* *f* *ff* *f* *ff*

12 2^d Von ALTO

f *ff* *ff* *f* *ff*

à grand archet

13 1^{er} Von

f *ff* *ff* *f* *ff*

H^{pe} glissando

14

mi - nuen - do

p *mf* *f* *f*

15

ff *ff* *ff*

16 Doppio più lento $\text{♩} = 84$

ff *ff* *f* *f* *f* *f*

A tempo (deciso) $\text{♩} = 120$

ff *ff* *ff* *ff* *ff* *ff*

sec

Andante sostenuto ♩ = 100 à 108

(sourdine à [23]) 1^{er} Violon

Musical score for 1^{er} Violon, starting with **Andante sostenuto** (♩ = 100 à 108). The score includes parts for 1^{er} Violon, 2^d Violon, ALTO, and H^{pe} (Harp).

Measures 17-18: 1^{er} Violon part. Measure 17 includes a *poco* marking. Measure 18 includes a *mf* marking.

Measures 19-20: Tempo change to **Poco meno lento** (♩ = 120 à 126). Measure 19 includes a *pp* marking. Measure 20 includes a *p* marking and a *meno p* marking.

Measures 21-22: Tempo change to **A tempo (poco meno lento)** (♩ = 126 à 132). Measure 21 includes a *pp* marking. Measure 22 includes a *pp* marking.

Other markings include *poco meno p*, *poco cresc.*, *f*, *mf*, *pp*, *f*, *ff*, *pochissimo riten.*, and *A tempo*.

$\text{♩} = 132$

meno p cres - cen - do molto

ff *sostenuto* *sf* *ff*

$\text{♩} = 60$ *glissando* $\text{♩} = 148$

ff *sostenuto* *ff* *poco de-*

$\text{♩} = 60$

mf *p* *ff*

rite - nuto al **23** *Tranquillo* $\text{♩} = 112$

- cres - cen - do molto *p* *perdendosi*

pp *p* *poco rit.*

24

p *poco* *poco ritenuto*

10 **3**

Molto più vivo

25 ♩ = 138 à 144

Musical score for 1^{er} Violon, starting at measure 25. The tempo is *Molto più vivo* (♩ = 138 à 144). The score includes various dynamics (ff, ff, ff, mp, p, f, ff, p, p, f) and articulations (Pizz., H^{pe}, Arco, decrescendo, crescendo, molto, A tempo, poco). The key signature is one sharp (F#). The time signature is 3/4. The score is divided into systems, with measures 25, 26, 27, 28, 29, and 30 marked. The first system (measures 25-30) includes a piano part with a *decrescendo* and *A tempo* marking. The second system (measures 31-36) includes a piano part with a *crescendo* and *A tempo* marking. The third system (measures 37-42) includes a piano part with a *crescendo* and *A tempo* marking. The fourth system (measures 43-48) includes a piano part with a *crescendo* and *A tempo* marking. The fifth system (measures 49-54) includes a piano part with a *crescendo* and *A tempo* marking. The sixth system (measures 55-60) includes a piano part with a *crescendo* and *A tempo* marking.

2^d Ven

do

ff

ALTO 2^d Ven H^{pe}

ritenuto 31 **Primo tempo** ♩ = 100 à 108

mf **A tempo** *p*

ALTO 5

pochissimo riten. *p* *pp* *meno pp*

32 *pp* *p* (segue) *poco* 2^d Ven

♩ = 112 à 116

ALTO Velle

Poco meno lento ♩ = 126 à 132

2^d Ven ALTO Velle

33 *p* *meno p* *f* *ff*

Velle ALTO Velle

poco rit. **A tempo** *pochissimo riten.* **A tempo** *senza riten.*

(2^d Ven 8^a bas)

H^{pe} 3

♩ = 116 à 112

34 ♩ = 112

(ALTO 8^a bas) *sempre p* *(poco)*

Molto più vivo ♩ = 144

Pizz

H^{pe} 10

pp (lontain) *poco* *cres* *cen* *do*

Molto più lento ♩ = 96 à 92
ALTO

Mettez la sourdine

riten

[35] Primo tempo tranquillo molto

♩ = 104

Arco

H^{pe}

(segue)

*p**pp*poco 2^d Von

enchainez

III

Vivo agitato ♩ = 184

Otez la sourdine

1

2

3

4

ALTO Velle

*pp*C^{pes}

cen

do

H^{pe}

5

1

2

3

H^{pe}

du talon

Velle

*f***[36]***ff**ff**f**f**ff ff***[37]***ff* segue*f**ff**ff**f* Pizz.*mf*

ALTO

2^d Von

Velle

Velle

[38]

Arco

♩ = 176

mf

1^{er} VIOLON

9

39 *p* *1^{er} Violon* *2^d Violon* *H^{pe}* *mp Pizz.* *Arco* *f 1^{er} Violon* *184*

40 *Velle sa bas* *de - cres - cen - do* *H^{pe}* *1^{er} Violon* *p (sans attaque) pp*

41 *ALTO* *1^{er} Violon* *p (sans attaque)* *p*

42 *p* *160* *160* *p*

43 *2^d Violon* *ALTO* *Vlle* *H^{pe}* *p* *mf* *cres - cen - do* *sostenuto f*

44 *mf* *cres - cen - do* *f* *f* *ff (H^{pe} glis.)* *poco rit.* *ALTO*

1^{er} VIOLON

SYMPHONY

Tranquillo (poco meno vivo)

138 à 144

p

mf

45 ALTO

Velle

148 à 152

1er Von

pp

ALTO

2d Von

46

152

2d Von

mp

p

mf

mf

47 144

f

H^{pe}

di - mi - nuen - do molto p

fp

2d Von

Vlle H^{pe}

48 144 à 152

H^{pe}

di - mi - nuen - do pp

Velle H^{pe} 2^d Von ALTO Velle
 = 152
 f ff mf
 H^{pe} ALTO
 = 152 à 160
 49 velle
 p
 1^{er} Von Pizz. Arco 50 = 126
 ALTO Pizz. ALTO (uni)
 Tutti ff
 ff ff ff ff
 En serrant jusqu'à 184
 sostenuto
 ff
 segue
 ALTO Vlle ff du talon
 Velle f
 51
 ff f f
 ff ff
 52
 ff ff
 f ff

1^{er} VIOLON

ALTO 2^d Violon

53 = 176

segue *ff* *H^{pe}* *ff* *mf* Pizz. *H^{pe}* *f* Arco

Velle Velle *mp*

54 *H^{pe}*

1^{er} Violon Pizz. *mp* 2^d Violon *f* *ff* Arco

55 *poco a poco* *ac - ce - le - ran* *do* *en rapprochant* *pp subito* *ff*

mol - to *peu à peu l'archet du chevalet* *(sul ponticello)* *f* *Pizz.* *sempre* *ac - ce - le*

1 2 3 4

ran *H^{pe}* *do* *ff* *al - lar - gan - do* *ff* *Pizz(arraché)* *Arco* *fff* *sf*

176 160 144

⊕ La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche à fin de finir en poussant sur le *sf*